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First of, just want to thank you for participating in this edition of Infidel Interviews. Could you start off by giving a little information about yourself to the audience? Whatever you feel comfortable with, but name, age, what instruments you can play, and where you live would be pretty standard?

Well, I would like to say that I believe that all us are multi dimensional beings, so when my physical body is somewhere in this third dimension my soul and higher being will be most probably in other place, a much better one by the way. A second belief is that music, art, love and all things that worth enough for humans come from those higher realms. With that said, my physical coordinates are totally irrelevant for music lovers. Concept of linear time is another third dimensional oriented thought, so my physical body age would be beside the point as well. Matter is that souls needs bodies to spread their beauty upon physical realities, thus I need to be stand somewhere and that place nowadays is the city of Buenos Aires, but I use to be a frequent traveler.

What would you say are your favorite themes and topics that inspire you to compose? What draws you to those themes?

Nature, mind landscapes, intuition and the thin border between fiction and reality that can be usually approached through art and music. The ability to create imaginary worlds and translate to sound my own perceptions about those themes are what most drive my inspiration.

Experimentation and progressive song structure seems to be something prevalent throughout your music. Is this something that is intentional, or does your music naturally take that sort of route?

Sure, experimentation it's intentional at the first time indeed, then it flows as a breeze. As I said above music happens in its own dimension and it is built with its own matter, a kind of matter that goes through the air and the ether. Musicians are very familiar with that, they spend most of their time manipulating those sound objects as if they were physical things. That is the point of view of a sound sculptor who do their best to built a coherent shape made up with etheric elements. So we could easily say that sound is a fourth state of matter that exists in its own space and place.
Hence, to explore the sound-field to me is like to search that particular space plenty of new places to discover and somehow inhabit. At that point when a pristine landscape approaches I might wonder if it is a creation or a mere discovery. Who knows, perhaps our souls are just taking pictures somewhere throughout their realm and transmitting them to their earthly aspects just to share their impressions and kindness, and we are here desperate to sell them through whatever new platform appears.

Your musical style has evolved quite a bit over the years. How do you feel about the evolution and progression of your own sound, and have you found that the influences for your project has changed with the sound of the project?

Well, all things are in a constant change and evolution, even stones, that is a sign of lifeblood. So I'm pretty happy with that. Influences are part of any musician input, then as an evolving being I'm always discovering new excitement music.

When it comes to genres, you seem to touch on a wide variety of different sounds and elements. How do you manage to keep your overall sound cohesive and working together despite the sometimes unusual sound combinations?

I do think that ideas come first and then some people has the ability to gather similar things in that flow and label them with a friendly tag. That is very useful for listeners but not so much for experimental composers.
During many centuries people though earth was flat. After a bunch of events everybody though it was round. Nowadays many people began to think that it is flat again, some kind of computer manipulation program implanted inside our minds to force us think that reality is what we see on our screens with our physical eyes. (No joke about that, there are many scientists that has arrived to that conclusion. On the other hand, spiritual advisors were talking about such things thousands of years ago). I mean, If someone gives too much credibility to any external appearance it will blind his ability to see with his inner senses.

Do you spend a lot of time crafting your own sounds? Or do you value song crafting and effects tweaking more? Or do you find it's a balance between the two? What's your relationships with presets? When you make music are you primarily a hardware or software oriented musician? Or do you do a fusion of both? Are there any particular instruments, programs, or effects that you would say are vital to you making music?

From the sound sculptor perspective crafting their own sounds is what it's all about. There isn't too much chances to think as a songwriter here. I don't use presets at all, nevertheless sometimes the creative flow brings you to a common place, so at that point in my opinion is when the composer must show his best skill to avoid cliches. Unless it was pure analog gear, every hardware has a piece of software inside, and software based tools need some physical stage somewhere, so I really don't care much about that distinction. There are also analog devices with lack of sound. To choose an instrument, a tool, I prefer to trust in my ears. Again, raw perception rather than labels.
I use to think that there aren't good or bad sounds, it is the way you use and combine them. A seemingly nice sound or instrument that works fine for a piece may be horrible in other context. My vital instruments to make music? Mind with Intuition.

Do you ever find it difficult to balance the creative and technical aspects of musical creation? How do you strike the balance for the need to craft and tweak your effects and sounds, in contrast to actually just getting the song itself created with structure and melody? What sort of element of creation do you prefer, the sonic shaping or the song creation?

Not difficult but always present, that balance between technical and creative aspects are vital to produce fresh and interesting results. There is a common rule among electro-acoustic composers stating that you can make music with every sound the ear can hear. So you can imagine that you need a strong method to put order in such amount of data. In this music there is no song nor melody but some kind of structure is needed to keep it in place. Once those technical aspects are defined I use to dive into the right side of the brain, the intuitive hemisphere, where our creative skills come from.

On an experimental context sometimes it feels like a trip to nowhere and that's when things get better, when new worlds begin to arise from that apparently darkness. And that mood of isolation is what listeners use to feel at first, but if they are brave enough to keep listening suddenly they realize that there is life outside the box. Sometimes it can work as a mirror that reflects that part of yourself that you aren't used to see, and you may scare at that point. Then you think how can it be, I don't hear melodies, harmonies neither a subtle beat that could drive my attention and I'm still hearing music.

When you first started making music, was there a particular sound or artistic/musical influence that you would say was your biggest inspiration to start pursuing the creative path yourself? What led you to electronic music, particularly the more experimental kinds of it?

Too many, but there are a particular album called "The Lamb" to which I always return. And there is another one "Black Celebration" from Depeche Mode that made me love synthesizers. Regarding the more experimental sound I prefer to quote the modern-classical composers from the last century, Berio, Ligeti, Cage, Lutoslawski, Xenaquis, Varèse, Messiaen, Stockhausen, Penderecki, Nono, Kagel, Pierre Schaeffer, Schoenberg, Anton Webern, Alban Berg, Bartók, Stravinsky, Prokofiev, Ravel, Debussy, Gershwin, Charles Ives, and a big etc.

What would you say would be you short term, and long term, goals for your musical project? What do you see in the future for your creative output?

That there are still music beyond melody and beat. Playing live I really appreciate the moment when people realize that there are other ways to do things, that actually encourages me to keep doing what I do. The ability to trip with the enchants of a well crafted soundscape, being transported to an imaginary world plenty of new moods to be discovered.

Have you had any particular moment(s) that you would like to share, that you would consider to be a crowning achievement in your musical career so far, or moments that you would say truly continue to inspire you to pursue your artistic path?

It happens every time I receive great feedback from people that appreciate my work.

What are some of the biggest challenges you have had to overcome in your musical career?

Breaking the inertia.

Would you say that your choice to pursue music has changed your life since you started? Would you say that creativity has evolved you spiritually, emotionally, or logically?

Sure, as living beings we are always changing whatever the path we choose. So I'm pretty happy with the place I am.

Do you have any other musical projects that you are involved with, or do you have any other musicians or artists that you collaborate with in some capacity?

At the present time I'm almost fully focused on this task.

What sort of new bands have come out in recent years that have caught your attention? Is there any bands out there you see yourself, or would like to, remix or collaborate with in the future? If you could collaborate with any musician or artist, dead or alive, who would it be? And what in particular draws you to want to collaborate with them?

I used to do remixes and collaborations in a much more frequent way but nowadays this project takes most of my attention but I do not dismiss that for the future.

In an industry that is driven by sales, and consumerism, what are your thoughts on digital downloads (legal and illegal)? Do you feel that streaming and digital download stores aid the accessibility of music? How bout music piracy? It obviously hurts sales in some regards, but it also boosts the access and distribution of the release which could lead to potential fans who do come to shows, buy physical copies of music, and get merchandise? Do you feel there would be enough turn around in that sort of system or are you firmly against file sharing?

In general terms I prefer to believe more in individuals or groups of gathered individuals taking actions rather than big corporative movements. Nowadays I think facts are clear enough about such on whichever field you take. To be massive is not equal to achieve great artistic quality, sometimes it does, but I think we can take that as a rule. Corporations go behind money, artists an sensitive people that appreciate art and good music know what gives value to those little painted papers. So I think somehow we are currently testifying the most incredible swelling of a huge balloon blown up with mere void camouflaged with flashing lights; but it has already started to collapse, people is awakening step by step. With this scenario isn't hard to understand why real musicians go to the independent scene and encourage all its rites.

When it comes to non-musical media, what do you find yourself most inspired by, and what about it draws you to it as a source of inspiration?

Have you ever heard about something called "the veil"? "It is an electromagnetic frequency fence on the lower astral and especially on the etheric plane, extending maximally 8.6 miles upwards and downwards from the surface ground level of our planet, that to a great extent prevents the Light from coming into the Earth". Induism called it the Veil of Maya about 5000 years ago, we use to know it as "the matrix". Fortunately there are many ways to get rid from this thing: getting in touch with all those things that comes from outside that grid and raising your consciousness to the higher possible frequency. That will help us to be closer to our soul and evolve to another state of being.

Thank you so much for participating in this episode of Infidel Interview. Any parting words for your fans, or my audience?

Thanks to you for taking the time to read this!